DOCUMENT RESUME

ED 420 709 TM 028 431

AUTHOR Butler-Kisber, Lynn
TITLE Representing Qualitative Data in Poetic Form.
PUB DATE 1998-04-00
NOTE 16p.; Paper presented at the Annual Meeting of the American Educational Research Association (San Diego, CA, April 13-17, 1998).
PUB TYPE Reports - Evaluative (142) -- Speeches/Meeting Papers (150)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Cooperation; *Creative Writing; *Graduate Students; Graduate Study; Higher Education; Language Arts; *Poetry; *Qualitative Research; *Research Reports; Teacher Researchers

ABSTRACT

This paper describes the way in which the author moved from what might have been a textual explanation of a narrative analysis of qualitative data to a poetic rendition. The focus is on the work of a female graduate student working collaboratively with another graduate student. The story emerged as a teacher-as-researcher study on graduate students in a course on teaching language arts that focused on current trends in literacy education and the development of teachers. The students worked collaboratively on a project. The poem, which is included, focuses on of the student's experience in collaboration and self-expression within the context of the graduate program. It shows how she found the ability to use her own voice in her graduate writing. (Contains 22 references.) (SLD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

Lynn Butler-Kisber
McGill University
Session 25.68

ED 420 709

Representing Qualitative Data in Poetic Form

Annual Meeting
American Educational Research Association
San Diego, California
April 15, 1998

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Lynn Butler-Kisber

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

TM028431

> Poetic form is:...characterized by a heightened attention to language, form, and rhythm, by an expressiveness that works through figurative language rather than literal modes, and by a capacity to stimulate our imagination and arouse our feelings. (Rosengarten & Goldrick-Jones, 1993, p.891)

Recently Eisner and Barone (1997, p.73-80) have established some some very useful parameters for what constitutes arts-based research. These features include creation of a virtual reality, the existence of ambiguity, use of expressive, contextualized and vernacular language, the promotion of empathy, the personal signature of the writer and the presence of aesthetic form. As the discussion about arts-based qualitative research has become more widespread and sophisticated, which is apparent at both the AERA Annual Meetings and the AERA Arts-based Institutes (1993, 1995, 1997, 1998), it has become clear that this approach to qualitative research draws artist-educators looking for ways to document and research their work and qualitative educational researchers experimenting with ways of representing their work to push the boundaries of what traditionally has been acceptable in our research communities. In this sixth moment of post-modern qualitative inquiry (Denzin, 1997), after initial, exhilarating forays into alternative forms of qualitative writing and presentations (Ellis & Bochner, 1996), the "how and what" discussion appears to be gaining momentum. In what follows I illustrate how and why I moved from what might have been a textual explanation of a narrative analysis of qualitative data to a poetic rendition. I hope a transparent examination of the particular (Bolster, 1983; Donmoyer, 1990) will raise issues and questions that will contribute to this important and ongoing discussion, and help to respond to criticisms that this kind of work can overlook, "that education is about the possibility of growth and the realization of human potential" (Constas, 1998, p. 32).

The background:

For the purposes of this paper, I situate myself as a qualitative educational teacher/researcher experimenting with ways of representing the work I do. This current work is grounded in the early days of my teaching career, over two decades ago. At that time I found myself intuitively looking for ways to engage and help learners who had either cognitive and/or social difficulties within the traditional approaches for developing literacy. For example, at age 7, Chris had

problems attending to and following directions, yet given the opportunity was able to construct and paint a wooden car in which he could sit, and to explain very effectively, and in great detail, how he accomplished this task. Ken at age 9 could barely read or write but had an unusual propensity for drawing. In collaboration with a peer, he illustrated while his partner produced the script for a picture-book variation of Clifford the Big Red Dog (Butler-Kisber, 1997). When completed, he won the adulation of his peers and perhaps through association, scaffolding, repetition, motivation, or all of these, was able to read the entire text aloud to his classmates, a poignant moment for everyone present. Carla, on the other hand, devoured texts and had read much of Dickens before age 7 but was socially isolated. During a classroom day-turned-circus, dressed as a fortune-teller, she engendered considerable interaction as she narrated fortunes and sowed some seeds for subsequent classroom friendships. My later work at the university with undergraduates and graduates has remained rooted in these early lessons of alternative representation and collaboration. I continue to encourage students to explore different forms of expression and representation that are both credible and persuasive (Eisner, 1991) and to work collaboratively where possible. My rationale for this work is predicated on the belief that alternative representation/expression allows students to build on diverse strengths or intelligences (Gardner, 1983), encourages different ways of thinking and understanding (Eisner, 1997), fosters the inclusion of marginalized voices and stories and pushes the boundaries of possibility and acceptability (Butler-Kisber & Borgerson, 1997; Denzin, 1997). Simultaneously, in my own work as a developing researcher, I have felt increasingly at home as qualitative modes have become legitimate avenues of inquiry and postmodern and feminist critics have raised issues of representation, voice and relationship (Denzin & Lincoln, 1994). While I make no claims to the world of art other than through personal interest and hobbies, I have been encouraged by the work of Eisner (1979), Richardson (1990) and others to experiment and risk with alternative forms of representation because it feels more natural and more appropriate for illuminating certain phenomena. As well, I believe involvement in this process has contributed to my teaching of qualitative research methods.

The context:

The focus of this paper is on Ann's story that was nested within her collaborative work with Debbie, another graduate student. Her story emerged from a teacher-as-researcher study (Cochran-Smith & Lytle, 1990) when over a semester I documented my small, graduate class of 9 women students during our weekly, 3-hour classes and during optional, drop-in consulting sessions held for an additional 3 hours each week. The course, entitled Teaching language arts: Trends and issues focussed on current trends in literacy learning and the development of teachers as researchers. The students were required to conduct small, qualitative studies on some area of literacy learning and I planned to use what was documented both during classes and in the consulting sessions to refine the course further and to model my practice on what I and others were advocating, namely, becoming more reflective practitioners (Schon, 1987).

The 39-hour course was videotaped and simultaneously logged by Kelly, a teaching assistant, who had taken the course the previous year. We attempted to capture in detail all activities, discussions and interactions that went on in class. The optional consulting sessions, when Kelly, and/or I responded to individual research needs, were also videotaped. All tapes were catalogued for content familiarity and easy retrieval (Tannen, 1990), transcribed and augmented with data from the logs. Course materials, assignments and other pertinent documents were also collected. What became apparent in the early analysis was how frequently personal stories were exchanged by all of us as a way of explaining and elaborating in class. It may have been because it was such a small group, it may have had to do with the fact that we were all women and as a result tended to interact with each other in this way (Golberger, Tarule, Clinchy & Belenky, 1997). In an interview with Debbie and Ann after the course, we talked about the amount of storying that had gone on. They both indicated this had been an important dimension for them (the use of 3 dots within a transcript excerpt indicates a pause and/or a continuation of a previous comment):

Ann: *I think personal stories ground everything for, for me anyway.*
Debbie: *And...for me too. It makes it tangible.*
Ann: *Content, that's...*
Debbie:*...that's meaningful. Again, it, it just makes it...I think it was also, it was a very safe classroom, to be able to do that.*
(Video transcript/Validation interview/July 1994)

What I would suggest is that a relational context and closeness developed over the semester, between Ann and Debbie in particular, but also among us all, and provided the kind of interaction that permitted Ann's story to emerge where it might not have if the context had been different.

From the outset I encouraged the students to collaborate on their research projects to reap the benefits of different perspectives and shared responsibilities (Butler-Kisber, 1988). For many of our graduate students other demands make the organizational time involved in collaborative work prohibitive and impossible. Of the nine women in the course, Ann and Debbie were the only ones who decided to do a collaborative project and they were the most frequent users of the consultative sessions. Since their process was unique and well documented, their collaboration became a particular area of focus. To illuminate this, I examined the transcribed and logged class sessions, the consulting sessions they attended, their reflective logs, their drafts and final project submission, their preparation for a conference presentation, as well as the transcript of a videotaped, 3-hour interview conducted with them several months following the course. During this session they looked at excerpts from the videotapes and reflected on their process of collaboration. They helped to corroborate what I thought I was seeing and to point out discrepancies (Strauss & Corbin, 1990).

Their collaboration required a high degree of affinity, ongoing negotiation, reciprocity that was expedient and supportive and an evolving trust. Their strategies for managing the collaborative process included humour, accessibility, choices and role delineation. Conditions that intervened in their collaboration were previous experiences, frustration and tension. However, it was during the analyses of these data across the contexts that Ann's important, imbedded story emerged to which I now turn.

The process:

> People organize their personal biographies and understand them through the stories they create to explain and justify their life experiences.....It is the way they understand their own lives and best understand the lives of others (Richardson, 1995, p.209-210).

The fact that Ann's personal history of her experience of academic writing was not elicited in a life history interview or series of interviews made it more elusive. It was sprinkled through her conversations in classes, the consulting room and in the interview when they responded to excerpts from various videotapes. To distil her story from the material I turned to the work of Mishler (1992, p.23) who uses chained narrative ".....an analytical abstraction. (That)..... represents a logical, hierarchical ordering of a set of choices, each prior one framing and partitioning successive ones." The analytic abstraction requires establishing a series of essential and temporally related episodes, from the origins, through the turning point, to the resolution of the story, and then arranging these in a chronology, supported by verbatim text, to render the story coherent and grounded in the data. The following is an adaptation of Mishler's chained narrative that illustrates the story of how Ann found her own voice in her academic writing. In constructing this narrative chain I chose excerpts that most richly accounted for the various episodes of her story.

The excerpts in the narrative chain are italicized and in regular size font. The smaller, non-italicized text inserted prior to the excerpt in each section of the narrative chain elaborates on the context from which this text was drawn. This was done to both situate the reader and make the work more self-reflexive by illustrating how I fitted in to what was transpiring.

1. **Origins**

[The excerpt below came out of a conversation about how well Ann and Debbie listened to each other in their interactions:

L: Yeah, because you can complete sentences for each other. And you don't know, you haven't, you didn't really know each other, I mean you hear about people who have known each other for a long time.
A: Yeah, couples. You often hear that...
L: That's right, but you don't often see that happening so easily between two people that met, you know...
A: ...in a course.

L: Yeah, on a stairwell.
A: On a stairwell.
D: So have you always been a good listener?
A: I don't know. (laughs)
D: We'll phone Jerry, and ask him, "Jerry, we want to know something about...
A: (imitating Jerry) "Are you kidding?"
D: And then we can ask Bob, I know.
L: So there's no, uh, autobiographical information that you can thing of that, that...?]

A: *I, well, there...well, I don't know if this comes into it but I grew up on a farm. And at night after milking and all of that stuff, neighbours would drop in and sit around the fire and tell stories. And I could sit up all night listening to those stories, just listening...to Dan stories. And old Hanna, she had a few drinks, you know for medicinal purposes, and all of these stories. This guy, old people and all these old stories. And the horse ran away you know, somebody cut somebody's sleigh up, and there's hundreds of them. And I used to sit...*
(Response to excerpts, July 4/94)

2. **Use others' words**

[This excerpt comes from a meeting of Ann, Debbie, Kelly and I to prepare for the Springboards Conference presentations. At this point we were discussing why I felt graduate students needed the opportunity to do some actual research as part of the course work in order to be prepared to do the work for the monograph.

L: But in terms of the courses and the program, I don't feel that you get sufficient experience of, well, working through the research dimension to have to produce a monograph. Like, you get to the end of the program and ..."Okay, now go do it, go do your monograph," and I think we we need more time, it (research) needs to be an integral part of at leas a couple of courses.
A: That's true.
L: An I think...we really need practical assignments that aren't contrived to just, you know,...not just go discover a research project to dabble with. Again, it's like having kids do language arts in isolation.]

A: *That's like my problem. I, I'm so used to using all the books in the literature, I find it so hard to use myself...I'm so used to, everything I say, I have to back up because I can't use myself 'cause I'm not an authority, you know, that whole idea...my experience is just my experience and what's awfully hard for me is saying, 'Well I've got to write MY stuff, and not somebody else's.'*
(Consulting period, tape A: March 30/94)

3. **Write what professors want**

[At this point the discussion was about how they actually went about writing the final project together. I asked about how their writing styles complemented each other. Ann was doing most of the talking with Debbie and I following and affirming what she was saying:

A: Somehow I'm going to learn how to do this with another person, and do it properly. Because if I had done two papers it would have killed it.
L: Okay, so, then...Am I hearing you saying that there's a complementary, complementary aspect about your styles that seemed to work really well, and yet when you go to merge those different styles in the writing, that makes it a little more frustrating?
A/D: Yeah. Hm-hmm.
A: And also, it's, I don't know, you're so used to trusting yourself to get papers in...
D: Hm-hmm.
A: ...and now and then that other paper would come back in my mind...
L: Yes.
A: ...that I had to get it in and all that stuff, and also, what do they want.
L/D: Right. Hm-hmm.]

A: *I don't care how great, you know, how wonderful the system is, what do they want? Well, this always worked before now, this... Well, there, what they want is this way, so that entered into my mind too, 'cause I've done enough of them, you know, to know you DO have to please professors.* (Interview, July, 1994)

4. **Recognizes her ideas are present but her voice is not valid**

[Here Debbie and Ann had been talking about how they "anchored" each other in their collaborative process:

D: I felt like the secretary, or the interviewer at times.
A: The interviewer.
D: Here I was...
L: Very interesting.
D: ...(imitating herself) 'And so, what did you think about this one? Hmm, interesting.'
A: (imitating D. imitating herself) 'Hmm.'
D: 'Oh, and I, here's what I think. Tell me what you think. Tell me if you agree. Oh, good point, GOOD point!' (laughs)
A: But these things all show up in our reflections anyway.
D: Yeah, yeah.
A: These things all came in reflections.
D: 'Cause, I think there, actually, it's a lot, it's a, it's a bit of anchoring.
A: Yeah.
D: 'Cause Ann had all this information. I mean, you gave all those ideas, all those points, and so on and so forth and I just wrote them down.
A: Yeah, and see, just see where it leads. Put everything down.
L:So, would you, would you say that one of the ways you collaborate is this kind of interaction, is that there's this anchoring role?
A: Floating things around.
L: You're giving all the things you have? You've got a lot of detail, and rich detail, I would say.
D: Ohhh! Now I see, how interesting.
A: I would never have thought of writing those things down, 'cause, and,]

A: *...And they're just fly-by-night things to me. I didn't see them valuable for writing down, you know?...Like I just go by feeling a lot...I do that for all kinds of things.* (Interview, July, 1994)

5. **Turning point:**

[Ann, Debbie and I had just watched a videotaped excerpt in which they had been talking about how they collected data from different perspectives within the particular classroom and they were relating a story of how Jordan, one of the grade 5 children, had been advised very directly by another child how to do some editing of his story. Ann had indicated she felt this was an example of real interaction between the children:

L: I think you said Ann, that it was- correct if I'm wrong- that it's a REAL example of interaction.
A: Yeah, for me, real, I meant, well, real, the other's real, but this is uh, very...
L: Right, but?
A: It's hard to be relaxed in kinds of academic settings...
L: Yes?
A: For me it's not simple. And it's nice when you get things that can break the ice...
L: Yes.]

A: *...and , and get you in because I, I freeze in groups. Okay? And I cannot think. I just cannot think. But when I'm driving in the car, I mean, I could be Einstein. You know, I think of these great things...this, this, not senseless talk, this small talk that often we don't allow kids to do in the class, because they're just disturbing someone else or they're not doing what you want them to do...that could be detrimental to the rest of their lives maybe. Sometimes these little humorous things that...they're true stories also, are, are, help to people get over things. That helped me too, to see for my own personal...I find it very difficult to talk in groups. I mean, I can't believe I did the Springboards thing, never mind...I just can't believe I did that.*
(Response to videotape, July 4, 1994)

6. **Personal reflections are valid:**

[At this point in the interview I had asked them to see if they could outline phases to their approach to the project:

L: Is there, you know, are there phases that you remember?
A: In the course, you mean?
L: No, not to the course, to your work, to the process to your work.
A: Oh yeah, yeah. Definitely phases, getting the raw notes. Now we, I think we've got this done, now this "cooking" and then the struggle and then show each other what we had written on our own.
L: Right.
A: An d that was Okay there, and then try to analyze them.
D: Yes.
A: We were thinking of, now how do we...

A: *...and then, how did we start writing our reflections?...And how, why we decided to do that , I don't know, I have no clue...All of a sudden we just, that was a whole big thing, our...cooked notes and we had just as many reflections. And that was how we were feeling and thinking throughout the process...I went to those an awful lot for answers. I know that.* (Interview, July 1994)

7. **Personal voice acceptable and credible**

[This excerpt comes from the last part of Ann's text prepared for her presentation at the Springboards Conference. She was reflecting on her work with Debbie and the potential of qualitative work:

> ...It is pure potential. I look at it as having many more stories to tell. It is there to be looked at time and time again in other situations and other contexts...One implication of this, or a plug for teacher-as-researcher is that, as teachers become learners, they in fact gain more power. Power in the sense that this kind of research let teachers see into their teaching...It is an extension to what teachers are already doing when they use writing portfolios, reading logs, or reflect on their anecdotal records. This data they already have and can be used to really make a case for teaching the way they do.]

A: *Teachers all have their power to build their own theory based on fact. I see it as a natural evolution.* (A's text for Springboards presentation, April/94)

[And here Ann and Debbie were discussing the actual writing of the paper, the pressure of getting it done and the constraints of doing it collaboratively:

D: And then it was oh, the gruelling part of just writing. And then just the sheer physical effort of actually writing it. And then, one of the things that came up too, was- this is one of the problems with collaborating and being in separate houses, is how do you physically get this document together.
L: Right.
D: You know, that was a little bit of a challenge, yeah.
A: Oh yeah, oh yeah.
L: The nitty-gritty part?
D: Yeah.]

A:...*So there's nothing wrong with being intense, and messy and nervous and all that. That's part of it I think, as human beings. That's part of...so, I don't worry about that type of thing, that, much anymore, even when I write other papers.* (Interview, July, 1994)

It was at this point in the process that I began to feel frustrated. Initial attempts to explicate and elaborate on what her story meant and the implications for both teachers and students seemed wooden and dreary and did not capture the passion, sensitivity, humour and warmth that Ann

exuded when she spoke of this and was captured on videotape. Kelly had portrayed some of this in a reflective memo (March 10, 1993):

> *Ann to me is a very deep thinker whose inquiring mind leads her to go further into her personal journey.....You have to stop and listen to her, for Anne is quiet in her discoveries and if you take your time to listen to her, she will bring you inside her mind so you can drift along with her thinking, profound about seemingly ordinary happenings and events. In this way, Ann helps us cast a new gaze on things we either take for granted, or have overlooked.*

Serendipitously, at approximately the same time, I became acquainted with the work of Laurel Richardson who has used "found poetry," the use of existing words in poetic form, to represent sociological interviews with her participants, to "re-create lived experience and evoke emotional responses" (Richardson, 1994, p. 521). I decided to transform Ann's words, and only Ann's words, from the narrative chain to a "found" poetic form. To facilitate this process I returned to the videotapes many times to get at the nuances of Ann's gestures and speech through rhythms, pauses, breath points, syntax and diction. I played with order and breaks to make Ann the speaker even though I was shaping the form. The result was the following:

Finding voice

I'm not an authority you know
my experience is just MY experience
I go by feeling a lot
I do that for all kinds of things.

I grew up on a farm.
After milking
neighbours would drop in
and tell stories,
all these stories there's hundreds of them.
I could sit up all night
listening.

I freeze in groups
cannot cannot think.
I find it hard to use myself,
this small talk,
fly-by-night things.
What's awfully hard for me
is saying
I've got to write MY stuff
not somebody else's.

But when I'm driving
I think these great things I mean,
I could be Einstein.

Reflections
Talk we often don't allow
little humorous things,
true stories,
feeling and thinking,
all have power to build theory
help people get over things.
Helped me too.

My experience IS my experience
Intense, messy, nervous
That's part of it I think
as human beings, a natural evolution.
So I don't worry
much
anymore.

By the time this work was completed Ann had graduated from our program and Debbie was nearing the end and had decided to do her monograph work with me. I invited them to meet with me and respond to the poetic rendition of the narrative chain and they agreed to be videotaped during our discussion (January, 1997). Their responses were enthusiastic. Ann indicated "*it feels*

like a sequence that makes sense," and she felt the words selected from the narrative chain were appropriate ones, "*it's a progression, it feels right.*" She commented positively about the emphasis and tone and the way it started and then doubled back to her early days in the Maritimes. She indicated that driving, "*for me, that's my big thing, driving and thinking, about one little thing and something else comes in and I connect it. I like the way you put that, it's never sure.*" She recounted how driving for her today is a soothing thing and similar to her experiences as a young girl, in a sleigh with horses, going to church bundled up with rugs and hot irons to keep warm. "*The sleigh was a comforting thing for me, the stories, sharing and all that.*" Debbie suggested that the *'When I'm driving'* stanza, "*could almost be a chorus, almost like a refrain.*" But Ann said she "*wouldn't want it in every verse because it would take the intuitiveness out of it.*"

I asked them about the comparison between the textual and poetic form and Debbie felt that the poem "*captured Ann, because I know Ann,*" and the poem, "*has more punch to it, it hits you... physically placed in this way, it psychologically pre-empts you to emotion.*" Ann added, "*You can see it better. The order, the spaces, give room to change your mind, the whole idea of thinking.*"

It should be pointed out that although they indicated the poem resonated with their experiences, I am very aware of the inherent underlying issues of authority and power resulting from the student-teacher relationship that can never be fully eliminated in this process (Denzin, 1997).

Discussion

In the previous sections, I have attempted to outline in detail how I elicited data from a series of contexts in which two graduate students, Ann and Debbie, were involved. I described Ann's story of how she found the ability to use her own voice in her graduate writing and then how these data were transformed into a condensed, poetic rendition of that story. The question is why this story is an important one and why bother with a poetic version? I believe the answers relate both to research and pedagogy and I will address these from a personal perspective that perhaps will be useful to others thinking about and experimenting with similar kinds of things.

From a research perspective, not all data transforms easily into "found" poetic form. Having attempted this kind of exercise with different data sets, I would suggest that the more poignant the story, the easier the transformation and the more effective the result. However, form and function need to be considered carefully, and used accordingly.

What constitutes acceptable arts-based research is a conversation that is gathering momentum as more and more researchers experiment with alternative forms. The tension between creating yet another elitist type of research versus the potential to slip into sloppy work that will set back the recent gains made through alternative research are serious questions that need far more deliberation. I will not attempt to take up this discussion here in terms of what has been presented in this paper, but rather will leave that up to the readers. However, I do believe that a poetic text,

potentially helps to bring the essences of lived experience to life by showing rather than telling, by situating the voice of the participants more centrally in the work and by engaging the reader more profoundly (Denzin, 1997).

Whether or not we finally use alternative forms in our public versions of our work, I would recommend experimenting with different genres and modes of representation in order to relate differently to the material. I believe the work presented here has helped me to fine-tune how I "read" data, to give more attention to voice and reflexivity, to see connections in other ways and help students do the same.

It is no accident that I focussed on Ann's story. It resonated for me in terms of certain times of my life as a student and beyond, as it has for other women with whom I have shared it. The lesson that I take away from all this is that as a teacher I only came to know this story and to have a more holistic understanding of Ann as a student because of the amount of time and the relationship that developed as a result of this project. This suggests that part of our pedagogical discussions should include a "pedagogy of proximity," one that builds the kinds of relationships that will illuminate issues of knowledge, difference and power in educational contexts (Goldberger et al. 1996) and help find ways of doing this in spite of budgetary and time constraints.

References

Bolster, Stanley (1983). Toward a more effective model of research on teaching. **Harvard Educational Review**, **53**, 3, p. 294-308.

Butler-Kisber, Lynn (1988). **Peer collaboration around educational tasks: A classroom ethnography**. Unpublished doctoral dissertation, Harvard University, Cambridge, MA.

Butler-Kisber, Lynn (1997). The practical: Classroom literacy through stories, questions and action. In V. Froese (Ed.), **Language across the currriculum**. Toronto, ON: Harcourt Brace Canada, p.184-213.

Butler-Kisber, Lynn & Borgerson, John (1997). **Alternative representation in qualitative inquiry: A student/instructor retrospective**. Paper presented at the AERA Annual Meeting, Chicago, Il.

Cochran-Smith, Marilyn & Lytle, Susan (1990). Teaching and teacher research. **Educational Researcher**, **19**, 2, p. 2-11.

Constas, Mark (1998). The changing nature of educational research and a critique of postmodernism. **Educational Researcher**, **27**, 2, p. 26-33.

Denzin, Norman (1997). **Interpretive ethnography: Ethnographic practices for the 21st century**. Thousand Oaks, CA: Sage.

Denzin, Norman K. & Lincoln, Yvonna S. (1994), (Eds.), **Handbook of qualitative research**. Thousand Oaks, CA: Sage.

Donmoyer, R. (1990). Generalizability and the single-case study. In E. Eisner & A. Peshkin (Eds.), **Qualitative inquiry in education: The continuing debate**. NY: Teachers' College Press, p. 175-200.

Ellis, Carolyn & Bochner, Arthur P. (1996). **Composing ethnography: Alternative forms of qualitative writing**. Walnut Creek, CA: AltaMira Press.

Eisner, Elliot W. (1979). **Cognition and curriculum: A basis for deciding what to teach**. NY: Longman.

Eisner, Elliot W. (1991). **The enlightened eye**. NY: Macmillan.

Eisner, Elliot W. (1997). Cognition and representation: A way to pursue the American dream? **Phi Delta Kappan**, **78**, 5, p. 348-353.

Eisner, Elliot & Barone, Tom (1997). Arts-based educational research. In Richard M. Jaeger (Ed.), **Complementary methods for research in education**. Washington, DC: AERA, 73-99.

Gardner, Howard (1983). **Frames of mind: The theory of multiple intelligences**. NY:Basic Books.

Goldberger, Nancy, Tarule, Jill, Clinchy, Blythe & Belenky, Mary (1996). **Knowledge, difference, and power**. NY: Basic Books.

Richardson, Laurel (1990). **Writing strategies: Reaching diverse audiences**. Newbury Park, CA: Sage.

Richardson, Laurel (1995). Narrative and sociology. In John Van Maanen (Ed.), **Representation in ethnography**. Thousand Oaks, CA: Sage.

Rosengarten, Herbert & Goldrick-Jones, Amanda (1993), (Eds.). **The Broadview anthology of poetry**. Peterborough, ON: The Broadview Press.

Schon, Donald (1987). **Educating the reflective practitioner**. San Francisco, CA: Jossey Bass.

Strauss, Anselm & Corbin, Juliet (1990). **Basics of qualitative research**. Newbury Park, CA: Sage.

Tannen, Deborah (1990). **You just don't understand: Women and men in conversation**. NY: Ballantyne.